

*dolce.* *tr* *tr* *tr* *tr* *p* *cres* *tr* *N* *tr* *Piu mosso.* *cres* *ff* *O* *1*

à son ami Chrétien Urban

3<sup>e</sup>

## QUINTETTE

POUR

deux Violons deux Alto et Violoncelle

avec Contrebassi, ad libitum

PAR

J. MAYSEDER

Œuvre 55.

A. V.

Prix 15<sup>!</sup>

A PARIS, chez S. RICHAUT, Éditeur de Musique, Boulevard Poissonnière, 16 au 1<sup>er</sup>  
 Vienne, chez Artaria et C<sup>ie</sup> 158. R. Londres, chez

7138. R.

1158

This page of musical notation is for a piano piece, likely a solo or a part of a duo. It consists of ten staves of music, written in a key signature of one sharp (F#) and a 2/4 time signature. The notation includes various dynamics (p, f, cres, tr, pp, dolce), articulations (trills, slurs), and a tempo change to "Meno mosso". The music is characterized by rapid sixteenth-note passages and trills, suggesting a virtuosic or technically demanding piece.

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, featuring various musical symbols such as notes, rests, and dynamic markings. The piece is in a key with one sharp (F#) and a 3/4 time signature. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'dolce.', 'p' (piano), 'f' (forte), 'cres' (crescendo), and 'decres' (decrescendo) are used throughout the piece. The piece concludes with a final chord marked '1' and a 'decres' marking.

Musical score for a piano piece, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *p*, *cres*, and *decres*. The piece is in G major and 2/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The second staff is marked *Con espressione*. The third staff has a *f* marking. The fourth staff has a *cres* marking. The fifth staff has a *f* marking. The sixth staff has a *poco ritard.* marking. The seventh staff has a *cres* marking. The eighth staff has a *f* marking. The ninth staff has a *decres* marking. The tenth staff has a *decres* marking.

This image shows a page of musical notation for a guitar piece. The notation is written on ten staves, with some staves containing multiple systems of music. The key signature is one sharp (F#), and the time signature is 2/4. The piece features complex rhythmic patterns, including sixteenth and thirty-second notes, and various trills (tr). Dynamic markings include 'cres' (crescendo), 'f' (forte), 'p' (piano), 'dolce' (softly), and 'decres' (decrescendo). The notation is dense and detailed, with many accidentals and slurs. The page is numbered '1' in the top right corner.



*cres*  
*f*  
*p*  
*cres*  
*f*  
*dim:*  
*p*  
*cres*  
*cres*  
*cres*  
*poco ritard.*  
*dolce.*  
*tr*  
*Allegro vivace.*  
*FINALE.*  
*p*  
*cres*  
*f*  
*p*  
*tr*  
*2*  
*p*  
*cres*  
*tr*  
*A 5*  
*p*  
*cres*  
*f*

*cres*  
*f*  
*f*  
*decrec*  
*cres*  
*p*  
*cres*  
*accel:*  
*p*  
*cres*  
*f*  
*decrec*  
*pp*  
*cres*  
*decrec*  
*p*  
*pp*  
*2*  
*x*

*dol: cres*

*p*

*cres*

*cres*

*fz*

*cres*

*p*

*cres*

*p*

*cres*

*decres*

*f*

*tramun*

*fz*

*p*

*fz*

*decres*

*pp*

*smorz*

*cres*

*p*

*cres*

*poco ritard*

*Tempo I.*

*dando*

*decres*

*dolce*

*cres*

*p*

8

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, with various musical symbols including notes, rests, and dynamic markings. The dynamics include 'cres' (crescendo), 'p' (piano), 'f' (forte), 'dim' (diminuendo), 'dolce' (softly), and 'poco rit.' (poco ritardando). The notation is complex, with many beamed notes and slurs, suggesting a fast and technically demanding piece. The page is numbered '1' in the top right corner.

This page of musical notation consists of ten staves of music, likely for a piano. The notation is written in a single melodic line on a grand staff. The music features various musical symbols, including notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *cres* (crescendo), *decre* (decrescendo), *dolee* (dolce), and *acc* (accelerando). The notation also includes slurs, ties, and various rests. The music is written in a single melodic line on a grand staff.

Poco adagio.

*p* *f* *cres* *decres* *pizz* *arco* *Galando* *dolce* *dimin* *f* *p* *tr* *p dolce*

*cres* *f* *decres* *5<sup>e</sup> Corde* *cres* *pp* *cres* *p* *smorz* *pp* *Allegro* *SCERZO* *f* *p* *cres* *cres* *f* *Tempo I* *poco ritard* *dolce* *decres* *dolce* *cres*



à son ami Chrétien Urban

3<sup>E</sup>.

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*Œuvre 55.*

A. V.

*Pris 15<sup>f</sup>*

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Vienne, chez Artaria et C<sup>ie</sup> 7138. R. Londres, chez

7138.R.

7158 R

*meno mosso.*

*pp*

*pp*

*mf*

*p*

*Con espressione.*

*1 2 3 4 5 6 7 8 9*

*dim:*

*10 11 Piu mosso.*

*p*

*1*

*cres.*

*f*

*f*

*p*

5

7138. R.

This page of musical notation contains 12 staves of music in G major. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cres', 'p', 'f', 'fz', 'pp', and 'fz'. The piece concludes with a final cadence.



*p*  
*cres*  
*mf*  
*poco ritard.*  
*All. vivace.*  
**FINALE.**  
*pp*  
*cres*  
*tr*  
*p*  
*f*  
*p*  
*p*  
*cres*  
*f*  
*cres*  
*f*  
*cres*  
*1 2 3 4 5 6 7 8 9*  
*p*  
*1*  
*p*

*Poco adagio.*  
*p*  
*Calando.*  
*pp*  
*cres*  
*f*  
*f*  
*p*  
*cres*  
*f*  
*pp*  
*f*  
*p*  
*dim.*  
*pp*

Allegro

SCHERZO

6

Allegro

SCHERZO

2<sup>d</sup> VIOLON

1<sup>re</sup> Tempo

poco ritard:

decres

p

mf

f

pp

cres

f

pp

p

mf

poco ritard:

pp

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

23 24 25 26

7

p

f

p

f

decres

pp

f

p

cres

p

pp

1<sup>re</sup> Tempo

decres

p

cres

pp

5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22

23 24 25 26

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3<sup>e</sup>

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7458 13

717.84



*cres*

*Meno mosso.*

*pp*

*pp*

*mf*

*p*

*dim.*

*pp*

*piu mosso.*

*cres*

*f*

*dolce.*

*p*

*f*

*p*

*f*

*p*

*cres*

*f*

*atempo*

*poco ritard: p*

*cres*

*f*

*pp*

*accelerando.*

*cres*

*f*

Musical score for the first system on page 4, featuring ten staves of music. The notation includes various dynamics and articulations:
 

- Staff 1: *cres*, *p*, *f*
- Staff 2: *f*, *decres*, *p*
- Staff 3: *pp*
- Staff 4: *pp*, *p*
- Staff 5: *pp*, *p*
- Staff 6: *pp*, *p*
- Staff 7: *dolce.*, *tr*, *tr*
- Staff 8: *p*
- Staff 9: *f*, *f*, *f*, *p*
- Staff 10: *f*, *cres*, *accelerando.*

Musical score for the second system on page 9, featuring ten staves of music. The notation includes various dynamics and articulations:
 

- Staff 1: *p*, *cres*
- Staff 2: *p*, *D*, *p*
- Staff 3: *mf*, *f*
- Staff 4: *fz*, *fz*, *fz*, *fz*, *f*
- Staff 5: *p*, *cres*
- Staff 6: *f*, *p*
- Staff 7: *p*, *cres*
- Staff 8: *f*, *p*
- Staff 9: *p*
- Staff 10: *f*

*Allegro vivace.*

**Allegro vivace.**

**FINALE.**

*pp*

*f* *p*

*p*

*cres*

*f*

*cres*

*pp*

*cres*

*f*

[illegible]

SCHERZO.

*Allegro.*

Allegro.

SCHERZO.

*p*

*poco ritard:*

*Tempo 1<sup>o</sup>* *mf*

*f*

*decre*

*p*

*A* 4

*p*

*B* *cres*

*f*

*C* 1 2 3 4 5 6

*p*

*4*

*p*

*cres*

*1*

*mf*

*poco ritard:* *p* *p*

16

*pp*

*D*

1 2 3 4 5 6 7 8 9 10

*ff*

*p*

7178 P

Violin I

ALTO

Violin II

7

1

2

3

4

5

6

7

8

9

10

11

12

13

14

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16

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461



1 2 3 4 5 6 7 8

*p*

*cres*

*p*

*cres*

*Piu mosso.*

*f*

*cres*

1 2 3 4 5 6 7

*p*

*Andante.*

*mf*

*f*

*cres*

*Allegro.*

*p*

*f*

*decres*

*p*

*cres*

*pp*

*p*

*f*

*p*

*f*

*cres*

*f*

*poco*

*ritard.*

*p*

*f* *p* *cres* *accelerando* *cres* *pp* *cres* *pp* *p* *f* *f* *p* *accel:*

*p* *cres* *pizz:* *f* *arco.* *cres* *f* *Meno mosso.* *pp* *mf* *p* *dim:* *Piu mosso.* *cres* *f* *p* *accel:*

FINALE

All'vivace.

Musical score for 2<sup>d</sup> ALTO, page 6, measures 1-24. The score is in G major and 2/4 time. It features various dynamics including *p*, *f*, *cres.*, *pizz.*, *arco.*, and *sf*. There are also section markers A, B, C, and D.

Musical score for 2<sup>d</sup> ALTO, page 3, measures 25-48. The score continues from page 6. It includes tempo changes to *Poco adagio* and *Calando*, and dynamics like *ff*, *p*, *f*, *pp*, and *smorz.* Section markers A, B, C, and D are present.

**SCHERZO.** Allegro. 1 2 3 4 5 6 7

*f*

*p* *cres* *p*

*cres* *mf* *poco ritard:*

*p* *f* *decres*

*p* *A* 8

*cres* *f*

*cres* *f*

*mf* *poco ritard: p*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

*ff* *p*

*f* *p* *f* *mf*

*p* *f* *p* *f* *mf*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26

*ff* *cres* *p*

*cres* *mf* *Tempo I'*

*poco ritard: p* *f*

*decres* *p*

*cres* *f*

*mf* *poco ritard: p*

*ff* *cres* *p*

*mf* *poco ritard: p*



3<sup>e</sup>. QUINTETTO.

VIOLONCELLE.

J. MAYSEDER Op. 55. 1.

Andante. *f* 8 0

Allegro. *p* 5

*mf* *p* *mf*

*f* *decres.*

*p* *pp* 1 2 **B** 3 4 5

*pp* *mf* *p* **C**

Violoncelle musical score, page 2. The score consists of 12 staves of music in bass clef with a key signature of one sharp (F#). The music features various dynamics (p, f, pp, mf, cresc., accel.), articulations (pizz., arco.), and performance instructions (a tempo, poco ritard.). The piece concludes with a final measure marked with a fermata and the number 5.

arco. *cres*

*f*

1 2 3 4 1 2

3 4 *f*

1 2 3 4 *pp*

*cres*

*p*

*N*

*cres*

*piu mosso.*

*f*

*f*

1

*p* *cres* *f*

*f* *decres.* *p* *pp*

*pp*

*pp*

*p*

*mf* *p*

*p* *f* *pizz.*

*arco.* *p*

*accel.* *cres*

*ff*

Poco adagio.

7438 R

7438 R.

## VIOLONCELLE.

All.<sup>o</sup> vivace.

FINALE.

Violoncelle score, measures 1-11. The piece is in G major (one sharp) and 2/4 time. The tempo is All.<sup>o</sup> vivace. The score includes various dynamics: *p* (piano), *cres* (crescendo), *f* (forte), and *pp* (pianissimo). It features several fingerings (1-5) and articulations like *pizz.* (pizzicato). Rehearsal marks A, B, C, D, and E are present. The section ends with a double bar line.

## VIOLONCELLE.

Violoncelle score, measures 1-11. The piece is in G major (one sharp) and 3/4 time. The tempo is Allegro. The score includes various dynamics: *f* (forte), *cres* (crescendo), *p* (piano), *smorz.* (smorzando), *pizz.* (pizzicato), *mf* (mezzo-forte), *poco ritard.* (poco ritardando), *Tempo 1.<sup>o</sup>* (Tempo primo), *decres* (decrescendo), and *f* (forte). It features several fingerings (1-5) and articulations like *pizz.* (pizzicato). Rehearsal marks A, B, C, D, and E are present. The section ends with a double bar line.



Musical score for page 6, Violoncelle. The score consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes numbered 1 through 7. The second staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a crescendo (cres) marking. The third staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a mezzo-forte (mf) marking and a poco ritardando (poco ritard.) marking. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The fifth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The sixth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The seventh staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The eighth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The ninth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The tenth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking.

Musical score for page 7, Violoncelle. The score consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). It contains a sequence of notes. The second staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a fortissimo (ff) marking. The third staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The fourth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The fifth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The sixth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The seventh staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The eighth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The ninth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking. The tenth staff has a bass clef and a key signature of one sharp (F#). It contains a sequence of notes with a piano (p) marking.

8

BASSE.

*pizz.*

*p*

1 2 3 4 5 6

*dim*

7 8 9 10 11 12

*Piu mosso. 2*

*pp*

2

*cres*

*arco.*

*f*

1

2 3 4 5 6 7 8 9

1 2 3 4

*f*

*M* 16

*p*

2

*p*

2

*cres*

*Piu mosso.*

*f*

*cres*

*pp*

1

# DOUBLE BASS or VIOLONCELLO II

à son ami Chrétien Urban

3<sup>E</sup>

QUINTETTE

POUR

deux Violons deux Alto et Violoncelle

avec Contrebasse, ad libitum

PAR

J. MAYSEDER

(Œuvre 55.)

A. F.

Price 15<sup>s</sup>

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 Vienne, chez Artaria et C<sup>ie</sup> 7138. R. Londres, chez

3<sup>e</sup> QUINTETTO.

J. MAYSEDER, Op. 55

Andante. *f*

8

*f*

5

*pizz.*

*f*

*p*

*f*

*arco.*

*p*

*f*

*pizz.*

*p*

4

*arco.*

*pp*

*p*

1

*p*

*f*

*pizz.*

*p*

5

*f*

2

*arco.*

*f*

*pizz.*

*f*

2

*f*

*mf*

*f*

1

*p*

5

11

*p*

2

*p*

2

*mf*

*f*

*fz*

*fz*

*fz*

*fz*

*f*

7

*cres*

*p*

*f*

2

*p*

5

*cres*

*f*

*p*

*f*

*arco.*

*f*

*pizz.*

*f*

8

*f*

*arco.*

8

*pizz.*

1

*f*

12

*cres*

*poco ritard: p*

*Tempo 1<sup>o</sup> 7*

*mf*

*poco ritard: p*

*All<sup>o</sup> vivace.*

**FINALE.**

*cres*

*f*

*cres*

*f*

*10*

*cres*

*f*

*p*

*accel:*

*cres*

*f*

*11*

*cres*

*5*

*pizz:*

*pp*

*arco.*

*pp*

*p*

*f*

*arco.*

*accel:*

*cres*

*ff*

Poco adagio. *Calando.*

*pizz:* *p* *mf* *pp*

*arco.* *f* *cres*

*f* *p*

*pizz:* *simorz:* *pp* *cres*

**SCHERZO.** *Allegro.* *f* *p* *cres*

*p* *poco ritard.*

*Tempo I<sup>o</sup>* *f* *p*

*A* 16 *p*

*cres* *mf* *f* *B*

*C* 11 *f* *5*

*p* *cres* *p*

*poco ritard:* *pizz:*

*D* *f* *arco.* *ff* *mf* *p* *f* *f* *p* *pp*

*f* *pizz:* *f* *pp*

*ff* *arco.* *p*



à son ami Chrétien Urban

3<sup>e</sup>

QUINTETTE

POUR

deux Violons deux Alto et Violoncelle

avec Contrebasse, ad libitum

PAR

J. MAYSEDER

*Œuvre 55.*

A. F.

*Pris 15<sup>fr</sup>*

A PARIS, chez S. RICHALTE, Éditeur de Musique, Boulevard Poissonnière, 16 au 1<sup>er</sup>  
Vienne, chez Artaria et C<sup>ie</sup> 138. R. Londres, chez

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SERVICE

8 Wilton Grove, London SW19 3QX  
Phone/Fax: 020 8540 2708  
e-mail: mertonmusic@argonet.co.uk

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